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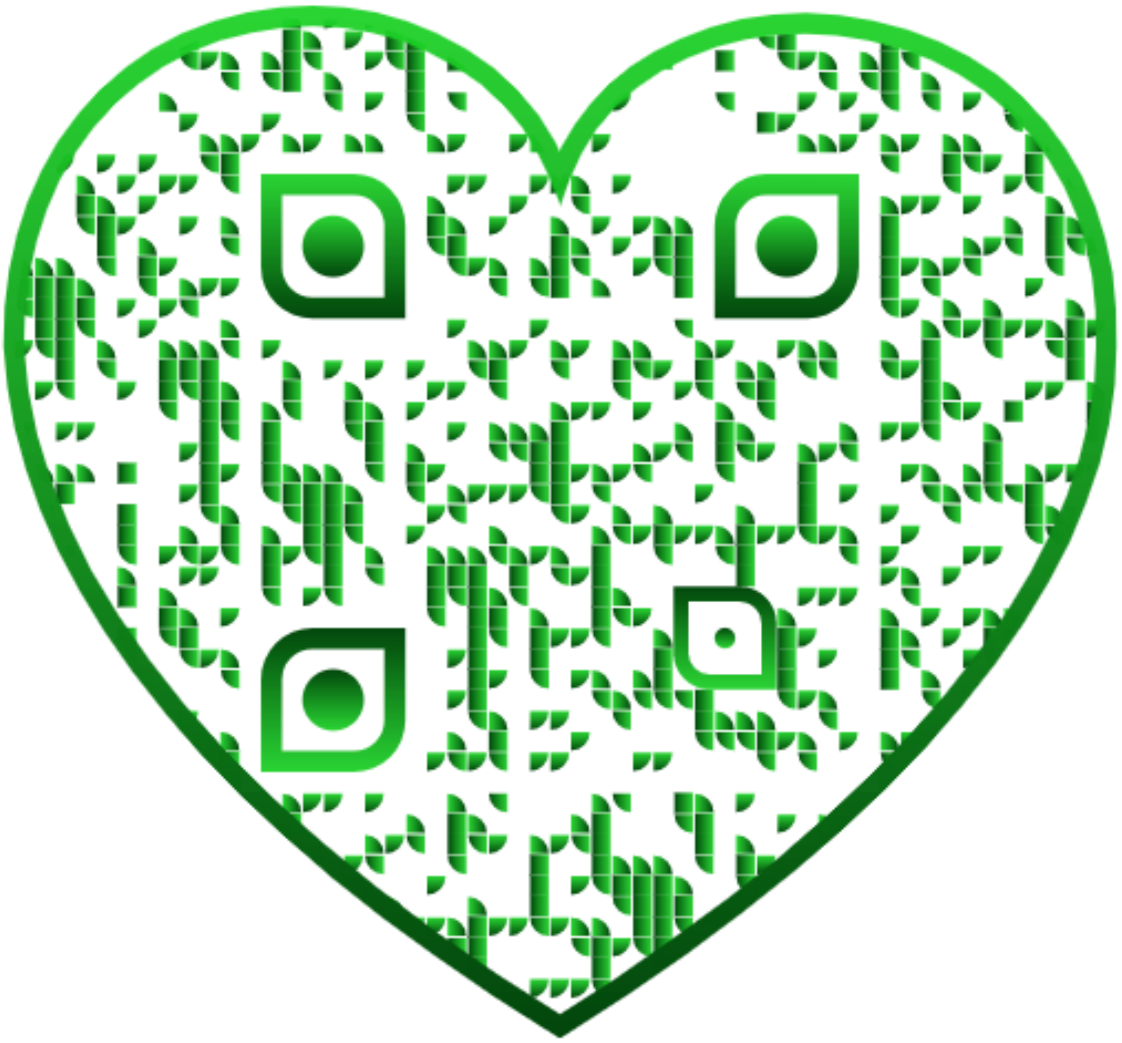

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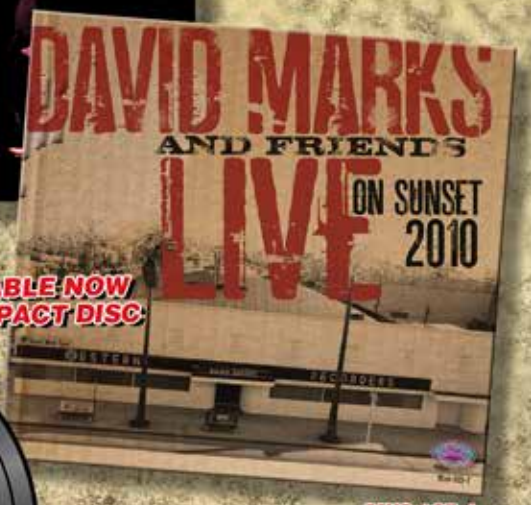

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ON THE COVER
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"I'd rather be dead than singing 'Satisfaction' when I'm 45."
—Mick Jagger

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KAPLAN'S KORNER

Five easy pieces of vinyl cleaning advice

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Get directions, etc., at theshownewport.com

High-end audio equipment, collectibles and food trucks will be on hand at T.H.E. Show Newport Beach 2015

WE GOT A LETTER!

Cleon Smile writes in and asks, "Is it OK to use a soft bristle toothbrush to clean my records?"

This is a great question. The answer is, it depends. If you have a wet style vacuum device such as a VPI, Nitty Gritty, Music Hall, or Clear Audio, etc., you might want to use a soft, clean toothbrush on the very first track where the record is dirtiest. Make sure you use plenty of cleaning fluid but, beware; never use a soft bristle toothbrush on dry records.

Basically, there are four effective ways to clean your records. Lets start with the simplest.

The Spin-Clean Record Washer

DRY BRUSH

Every time you play a side, you should use a dry brush to just dust off the record. The right brush can help reduce electrostatic noise as well. We use the **Hunt EDA Mark 6** here at RCN World HQ. Why? We love it.

WET BATH

The most common type of wet bath is the **Spin-Clean Record Washer**, although, many just wash their records by hand — being careful not to get the label wet! Wet labels are forbidden at RCN World HQ. We use a Spin-Clean for really dirty records.

Pros: It's an inexpensive way to get your records cleaner than by hand.

Cons: You have to set-up the wet bath and then put it away. Not really convenient for cleaning one record. It has no vacuum.

VACUUM CLEANERS

This is where your records start to get really clean and protected from dirt permanently scratching the groove. With vacuum machines you place a record on the platter, turn on the spin mode, squirt some magic record cleaning fluid on the record and, as it rotates, gently scrub, at right angles to the

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CONTINUED FROM PAGE 6

groove, with the manufacturer supplied brush. Let is soak for a minute then, switch to vacuum mode to suck up the dirty liquid. Wanna keep your records perfect forever? Clean every brand new record before you ever play it.

Pros: It really works. It sucks the dirt out of the groove, which, also, protects your cartridge.

Cons: Most models are pretty noisy.

ULTRASONIC RECORD CLEANING MACHINES

By far the best way to clean your records. That's our experience here at RCN World HQ. With ultrasonic record cleaning you give the record a bath as ultrasonic sound waves use cavitation (big word) to loosen dirt deeper in the groove that otherwise might not get removed. The resulting sound is stunning. You will hear detail that you never knew was there.

Pros: Quiet and effective. You probably only have to use it once, tho really grimy records can improve with a second cleaning.

Cons: Kind of expensive (but worth it!).

NOT RECOMMENDED: GLASS CLEANER WITH A MICRO-FIBER CLOTH

Forget about it. I know and love lots of record stores that do this, but it's sure to grind dirt deeper into the groove. It's very important to clean these "clean looking, but really not" records on a VPI or Ultrasonic device. You'll definitely notice a difference and it will extend the life of your vinyl.

Well, there you have it. These are the most effective ways to clean records that we recommend, here at RCN World HQ.

After cleaning your records, always put them in a new, antistatic inner sleeve. Have a supply on hand.

You can keep your vinyl sounding, and looking, like new for a very long time, with a little tender lovin' care.

Jim Kaplan

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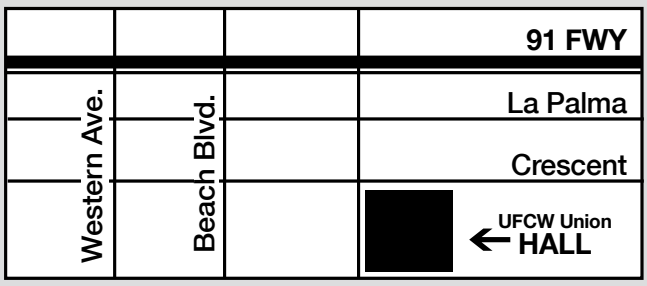

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– The Absolute Sound, September, 2014

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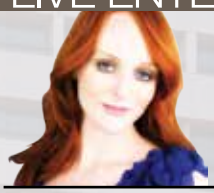

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PETER WEBB

The Rolling Stones, *Sticky Fingers*, (from left) Keith Richards, Charlie Watts, Mick Jagger, Bill Wyman and Mick Taylor

STILL GATHERING NO MOSS

With a 15-city North American tour beginning this Spring and a deluxe package rerelease of *Sticky Fingers* in May, The Rolling Stones just keep on rolling

BY HARVEY KUBERNIK

THE ROLLING STONES WILL KICK OFF THEIR NEW 15-CITY North American stadium, Zip Code tour in Southern California in San Diego on May 24 at Petco Park.

They will make stops in Columbus, Minneapolis, Dallas, Atlanta, Orlando, Nashville, Pittsburgh, Milwaukee, Kansas City, Raleigh, Indianapolis, Detroit and Buffalo before wrapping up in Quebec on July 15 at Le Festival D'Été de Québec.

"We are excited to be back in North America playing stadiums this summer! We are looking forward to being back on stage and playing your favorite songs." – Mick Jagger

"We love being out on the road and it is great to come back to North America! I can't wait to get back on the stage!" – Keith Richards

Mick Jagger, Keith Richards, Charlie Watts and Ronnie Wood head back out on the road after their critically acclaimed 14 On Fire tour in Asia, Europe, Australia and New Zealand in 2014. Their first U. S. tour in 1964 started Southern California at the Swing Auditorium in San Bernardino.

The stage design for the stadium shows integrates a thrust that extends deep into the audience allowing the Stones to interact directly with their fans. The Stones' set design will feature video screens and special effects that will enhance the live Stones' show.

AEG Live's Concerts West is the promoter of this 2015 venture that will coincide with the Rolling Stones' re-release of *Sticky Fingers* on May 26 in North America, and May 25 in the rest of the world, by Universal Music.

KEITH RICHARDS

DURING A 1997 INTERVIEW CONDUCTED WITH KEITH RICHARDS when the band played in San Diego, Keith and I discussed recording songs initially, and then trotting them out for concert performances.

"You kind of accept usually when you start a tour for it to have its high points and low points and you start to go for a happy medium, and hope there's more high points than low.

"Once you're on the stage it's just some floor boards in spite of it. And you're not really aware of everything you are seeing. But what really keeps tours going and alive for the band and therefore for the audience I think is to change it and to play the smaller joints indoors. And the small stage with the show. It's necessary to change the scale sometimes. Otherwise you can really get used to the large thing. And you realize when you're playing a small gig that you get dynamics back and you can re-translate that back to the big stage.

"And so in a way you add that in. You don't know if it's gonna work, but I guess you keep in the back of your mind is 'We're making a record here.' What happens if they all like it and we gotta play it live? So in a way, that maybe in the back of the mind it sets up the song to be playable on stage."

STICKY FINGERS

ON APRIL 23, 1971 *STICKY FINGERS* WAS RELEASED.

I purchased the LP at Wallach's Music City in Hollywood. It also featured artwork by Andy Warhol with its working zip on the front cover that is recreated in the Super Deluxe and Double Vinyl Deluxe Editions of the new package.

Sticky Fingers showcased the ever more inventive song writing of Mick Jagger and Keith Richards and formidable guitar licks from Mick Taylor, and bassist Bill Wyman, Jack Nitzsche's piano work is heard on "Sister Morphine," but I wished they spelled his last name correctly in the musician credits.

There are selections of previously unavailable material contained within the Deluxe and Super Deluxe formats. These include the alternative version of the chart-topping single "Brown Sugar" featuring Eric Clapton; unreleased interpretations of "Bitch," "Can't You Hear Me Knocking" and "Dead Flower," an acoustic take on "Wild Horses," and five tracks recorded live at the Roundhouse in 1971 including "Honky Tonk Women" and "Midnight Rambler."

The Super Deluxe edition will also incorporate *Get Yer Leeds Lungs Out!* the 13-track audio recording of the Stones' gig in Leeds in March 1971, shortly before their "exile" in France began. The set included "Brown Sugar," "Bitch" and "Dead Flowers."

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There's also a chance to view two numbers from the band's famous Marquee Club show of March 26, 1971. Other features of the Super Deluxe Edition include a 120 page hardback book complete with real zip, featuring new liner notes and many rare and unseen photographs from the era plus a print, postcard set and more.

MARSHALL CHESS

VETERAN MUSIC BUSINESS LEGend Marshall Chess is the son of Leonard and nephew of Phil Chess, the dynamic duo who founded the immortal Chicago-based blues Chess Records label.

In 1970, Marshall Chess became President of Rolling Stones Records 1970-1977, overseeing the original release of *Sticky Fingers*. Chess was Executive Producer on seven Rolling Stone #1 albums during the 1970's.

I conducted 2008 and 2010 brunch interviews with Marshall in West Hollywood at the Sunset Marquis Hotel. He discussed his life with the Rolling Stones and the 1970 and '71 period that yielded Sticky Fingers.

"I worked on *Get Yer Ya-Ya's Out!* I helped put it together and deliver it to London Decca. End of that contract. "

"I knew Ahmet and Nesuhi Ertegun my whole life. We were very close. Ahmet called me initially. Mick, Keith and Charlie were very partial to Ahmet.

"Ahmet had a very winning personality with artists. And the Stones were very much into people connected to history. They wanted Ahmet. Then we began to negotiate the deal.

"I will say Ahmet's brother, Nesuhi Ertegun, who gets way underplayed, the way they don't talk about my Uncle Phil and just my father Leonard. Both of them were keys. Nesuhi was key to Atlantic, and they would not have been as good or near as good without Nesuhi, and nor would have Chess without my Uncle Phil. They always underplay these guys.

"Nesuhi ran WEA, the international side of that, and that was the first total synergy network, so when we released the Stones' albums, it was a wave across the world. Global synergy. We timed it. We planned it. We had global distribution and we released it as a wave of publicity. With them we had the first totally coordinated world release. We could tour and the record was released the same day. "

Mick Jagger and Keith Richards

JOE SIA © BILL GRAHAM

John Paul Jones was having lunch at an adjoining table and I introduced the multi-instrumentalist/arranger and Led Zeppelin founding member to Marshall.

I mentioned to them both that I had just spoken in the morning with Andrew Loog Oldham, the Rolling Stones' visionary manager, record producer and publicist from 1963-1967, who had produced Jones' debut 1964 record, "Baja," the flip side of Jack Nitzsche's "The Lonely Surfer. "

Oldham also suggested his name change from John Baldwin to John Paul Jones, after seeing the film title on a Warner Bros. movie poster. Decades later, Jones was a stellar quote source in ALO's Stoned memoir.

In 1964, Oldham had arranged for the Stones to secure well-needed studio time at the Chess facility, and introduced the Stones to young employee Marshall. This century, Andrew and Marshall did a radio interview together for Little Steven's Underground channel on Sirius XM.

Chess spoke fondly of his period with the Rolling Stones and his company's first retail release.

"I think the label should be close to the artist. Even on a label like Chess, we were close. Not to every artist, but a lot of them we really were close. But the Stones were another thing. They became part of my life. At Chess no artist wasn't part of my life. We were close to them. Like relatives.

"With the Stones I was family. And I felt it. They accepted me and I embraced it. It had a lot to do with my own psychological makeup. Because subconsciously, I was really upset that Chess Records had been sold. And it wasn't left to me and I felt really ripped off. My father had died. I had a lot of problems that I had buried. And the Stones were a great way to forget about them. I was having a ball. Swinging London with the Rolling Stones. All of a sudden I had ten million people kissing my arse and following me.

"In fact, my memory is that we knew we needed a logo for the label, and we're in Rotterdam, Holland, and I was in Amsterdam. I was driving to Rotterdam, a couple of hours ride. I stopped to get gas at a Shell Gas station. In Chicago, Shell had the yellow shell, and it spelled 'Shell' underneath. But, in Europe it didn't say that. It was just the logo alone. That's how strong their logo was.

"Remember, this is in Holland where Shell comes from. So, when I got to Rotterdam that night we were sitting around, smoking joints, whatever, 'here's the idea for the logo. It has to be strong enough to work without any print.' That was where the idea came from.

"We hired many artists. I don't exactly remember exactly where we came up with the tongue and lips, but we came up with the idea sitting around bull shitting, and I hired many different artists to draw many different versions. We had tongues waiving, tongues sticking up, different shaped lips, and a tongue with a pill on it. And then I remember buying it. We bought it out right from a London art student artist and designer named John Pasche. [Who then worked for Chess and the Stones until 1975].

"I was completely involved in the development. And, it was before compact discs, so the only place it said Rolling Stone Records we would inscribe it on the master on the edge around the label. I was also involved with

the Prince, and the lawyers on the formation of the companies.

"When I think of the debut album, *Sticky Fingers*, I think of 'Brown Sugar. ' The album cover, too. The album was a hot rock 'n' roll album with a great engineer. They were starting their new thing, new label, hot cover, new energy. I was around for all of it and the founding of the label.

"Here I was at Olympic studios. They were in a little corner. I watched the way *Sticky Fingers* was recorded. It was more an observation for me. I was not sure what my place was. I went to the studio a lot. Producer Jimmy Miller was a wonderful guy. I loved him.

"When I heard 'Brown Sugar...' Amazing rock 'n' roll just makes you grin. Then you get this confidence that 'I'm gonna have a number one record. ' You get it. Then you call Ahmet [Ertegun]. 'It's a motherfucker we did last night!' The energy starts building. You hold the phone up and give 'em a hit. Then the cover ideas. It becomes your life. I'm not making any suggestions on *Sticky Fingers*. I'm keeping my mouth shut and I'm listening. I'm going to FM radio stations and living in London. Laying the groundwork.

"The band I saw live in 1971, the Marquee shows, was a different band from 1969. It expanded. My job at Rolling Stones Records was to get the music out. I did what I did very much at Chess what I did with them.

"What I brought to the Stones was and added to it was the attitude. 'Fuck everyone. Fuck the label. Keep recording until we have a motherfucker. ' And I used to get called on the carpet. 'You're spending too much recording. ' 'So what?' 'You want a hit?' With Chess, the music came first. We knew we had the greatest music and the best chance of making money. That's what I laid on them. Spend the money.

"I treat my people here very much like we treated the people at Chess. They are part of my extended family. It's hard to put into words. Like, when I was running Rolling Stones Records, and working with the Stones as artists, you have to be on call 24X7. Dealing with talent and running a label. Discriminating the real talent from bullshit. And then respecting the real talent immensely. And showing them that you respect it. And, once they know you respect it, then you can criticize easier and help them.

"Like, I told Mick Jagger once, when I first started being like Chess to him, was during the recording of 'Moonlight Mile' for *Sticky Fingers*.

"I remember I was in the fuckin' truck in Stargroves. And I kept telling him when he was doing the vocal 'you can do it again motherfucker! Do it again motherfucker! Do it again!' What I saw with everyone around the Stones they were so enamoured with the Stones everything was great. Even shit. But I was taught by my father and uncle that you push an artist past the event, you push an artist and somewhere down there will be his best take.

"So I think I did that with the Stones, and I really have no qualms of saying I spent as much time, or even more time than anyone, except Mick and Keith in the studio on my seven Stones' albums. More than Charlie, more than Bill, more than Mick Taylor. More than Ronnie. I came to the full mixing and the overdubbing.

"I loved Mick Taylor in the Stones. That was great. Because I liked Mick Taylor's feminine warm sounds intertwined with Keith's masculinity. And I felt

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Ronnie was brilliant. I knew him from the Faces, Ronnie is like Keith. It's like two Keiths. They're both very similar. But Mick Taylor had something, the texture. Even now when I listen to the Stones' channel on Sirius, I hear those Mick Taylor solos...Does something to me.

"In the beginning I had to re-think my whole life. I used to wake up in the morning and go to work from 9:30 in the morning to 7:30 at night. All of a sudden I'm with guys who wanted meetings at 11:00 at night. They were waking up at 3:00 in the afternoon. I came from a creative freedom. It was exactly the same. Now rather than focusing on a 12-album release, I was focused on one album, Sticky Fingers. "

The Rolling Stones, *Sticky Fingers* album cover with its working zipper is considered one of the 10 best covers of all time. L-R: Charlie Watts, Mick Taylor, Bill Wyman, Keith Richards, and Mick Jagger

DAVID MONTGOMERY

THE EXPERTS

NOW WITH THE ARRIVAL OF THE *Sticky Fingers* 2015 revenue stream model, I asked four Rolling Stones scholars about the original *Sticky Fingers* vinyl pressings they cherished forty-four years ago.

James Cushing: THIS WAS THE first Stones studio LP created after the breakup of the Beatles, which is to say, after their favorite role models became no longer immediately available. But I hear a funny *White-Album* vibe on *Sticky Fingers*, in the sense that each song represents a different genre. Take Side Two: it offers hard dance-rock, a slow Otis-type ballad, a Dylanesque folky thing ('Sister Morphine'), a country-western number, and a string-infused Grand Gesture at the end. Five tunes, five genres — and the mixup on Side One is just as surprising. *Sticky Fingers* was also the first-ever release on Rolling Stones Records, the one with the tongue — and that fact makes the Beatles connection even more relevant, since the *White Album* was Apple's debut LP release in 1968. So, the Stones may have been looking for musical variety in their presentation, not simply sexiness.

"I think of *Sticky Fingers* as The Mick Taylor Album because his lead playing is so stellar throughout (except 'Sister Morphine' where it's Ry Cooder). His solos make the lesser songs like 'Sway' cohere, and he's at his absolute best on 'Can't You Hear Me Knocking,' another example of stealth-jazz at its best. I have *Crusade*, the Mayall Bluesbreakers LP Taylor did, and he plays very differently with the Stones.

"The Leeds live album (a very well recorded bootleg) [and now commercially out in 2015 with the new *Sticky Fingers* deluxe package], shows his playing brilliantly. As always, Charlie Watts wins MVP for driving the band as only a great drummer can... The concert occurred before the release of *Sticky Fingers*, so 'Dead Flowers,' 'Bitch' & 'Brown Sugar' are new to this audience — these songs sound sloppy-fresh and fierce, and the band sounds more excited about playing them than the older songs ('Honky Tonk Women' sounds phoned-in — however, 'Midnight Rambler' is longer and a lot more intense than on *Ya-Yas*, and Mick Taylor sounds especially heartbroken on 'Love in Vain').

"Jim Price, Bobby Keyes and Nicky Hopkins are auxiliary members, as they would be on the 1972 Exile tour, so the Stones are an eight-piece band here, pumping out a much richer, fuller soul sound than the *Ya-Yas* incarnation. I'm reminded of the Stax/Volt Norway TV taping, with Booker T& the MG's with the Mar-Keys keeping it up behind Sam & Dave.

"A big question in rock seems to be: Are guitars sufficient? The answer seems to be, only at first. Think of all the bands that began with guitars-bass-drums and then added keys and/or horns as they 'grew as musicians. ' The horns and piano here sound like an acknowledgement of the idea of The Soul Revue, which their 1972 Exile show certainly was.

"I bought The LP right when it came out, May 1971 at Discount Records in Westwood, and played it over and over as I was getting ready to graduate from bad old Harvard School... *Rolling Stone* Magazine gave it a mixed review. "

Kenneth Kubernik: I BOUGHT the album at Aaron's Records on Melrose Avenue. Like Jordan Spieth on his run up to the Masters, the Stones were on a creative roll when *Sticky Fingers* surfaced in April, '71. *Beggars*, *Bleed*, *Ya-Yas*, they were running the table with the cutthroat gleam of white punks on some serious dope.

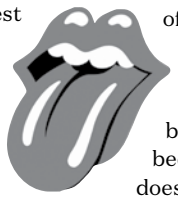
"The new album was an order of magnitude greater, a coruscating mosaic of all their variegated influences: alley cat blues, grand old country pickin', the nitro blast of rock 'n' roll and even a jigger of jazz (thank you, Charlie!). The songs, a libretto of salacious funk, celebrated a rogue's gallery of sexual buccaneers prowling and preying on the desperate and dissipated. It's a harrowing descent but performed with such jubilance, with such attention to musical detail (i. e. Paul Buckmaster's wall of strings enveloping Taylor's valiant, anguished leads and Hopkins' sanctifying triplets on "Sway"), that it startles and stirs in equal measure, like a pack of wolves baying at a luminous night. "

Gary Pig Gold: AT THE TIME of *Sticky Fingers*, those Stones had reached another of their crucial career crossroads. New decade, new record company, new band. Almost. And as they most often did whenever push came to rough stuff (e.g. : "Jumpin' Jack Flash" and *Beggars Banquet* most recently) the band rose to the challenge with all five cylinders firing and all available fingers on deck.

"'Brown Sugar' in particular absolutely blasted apart

the otherwise pretty damn milquetoasted Top 40 upon its Springtime '71 release, and the full album which followed opened up all new frontiers – and I'm not just speaking the front cover either — for the sturdy, stadium-ready mega-Stones to come. Thanks in no small part to Mick Taylor's brilliant work, *Sticky Fingers* displayed the band as slick, quick and nimble (albeit not as creative or groundbreaking as the Jones Stones), and this sheen served them very well until Ronnie Wood, aka Keith Jr. arrived to forever freeze the operation into its current state.

"Yes, the Santana-wanna second half of 'Can't You Hear Me Knocking,' not to mention Paul Buckmaster's 'Moonlight Mile' strings — the sort of uneasy-listening scores he would drench some of Elton John's best work with — sure paid off by bringing England's Oldest Surviving Hit Makers quite a big new audience, smack dab in the middle of the North American road.



"Still, the good ol' raunch 'n' roll remained nicely evident too ('Bitch,' anyone?) and hat-tips to the band's country ('Dead Flowers') and blue-colored/collared ('You Got To Move' indeed) pedigree kept long-time listeners such as myself firmly rooted to the meat of the matter. Also, technical advances in the engineering dept. especially allowed Jimmy Miller to finally bring Wyman/Watts the punch and clarity they›d always deserved, to say the least, and while many commentators at the time professed concern with the drug-soaked nature of Sticky lyrically, at least Jagger was attempting to address matters more, um, frankly than Mungo Jerry or 'Monkberry Moon Delight.'

"All in all, this is one of the extremely few early-seventies albums which can proudly stand with little or no tattered embarrassment forty-four long years and innumerable listens later. Not only that, but the front cover is still lots of fun to play with ... unless, of course, you›re stuck with the Spanish edition."

Daniel Weizmann: IN THE same way "Like a Rolling Stone" marked the spiritual launch of the Sixties, Sticky Fingers is the first rock album to have a totally seventies sensibility — decadent, insular, and cynical in a whole new way. . . the knowing, street-smart pessimism that would become common parlance for the oncoming decade.

"Over a year before Ziggy Stardust, they were already singing about satin shoes, plastic boots, cocaine eyes and speed-freak jive. Even the album cover vibes a comic sarcasm that is way ahead of its time — packaged lust and zippers to nowhere. It could have been a punk album cover eigth years later. Part of this new tone — and part of the way the seventies came to define itself — comes from the burst bubble of counterculture dreams. 'Love is the way they say is really strutting out,' Mick sings on 'Sway,' but from his worn and torn bed of sorrow, he himself doesn't sound convinced. Brian Jones was dead, the Beatles were gone, the Utopian Decade was finished, and with Sticky Fingers, the Stones let you know they intended to survive, to ride out the moonlit mile without illusions.

"My older brother Moshe bought a copy of Sticky Fingers at Platterpuss Records on Sunset Boulevard. It seemed contraband, almost like a Playboy Mag or a 'lid of grass' — like something you'd instinctively hide from your parents. At the time I couldn't figure out why, but now I get it. This was music against innocence."

NEED MORE SATISFACTION?

NEED MORE ROLLING STONES' audio and visual products this summer of 2015?

I suggest the upcoming and long sought-after, rare club performance from them in 1971 filmed at London's iconic Marquee Club will finally see the light of day, after almost two

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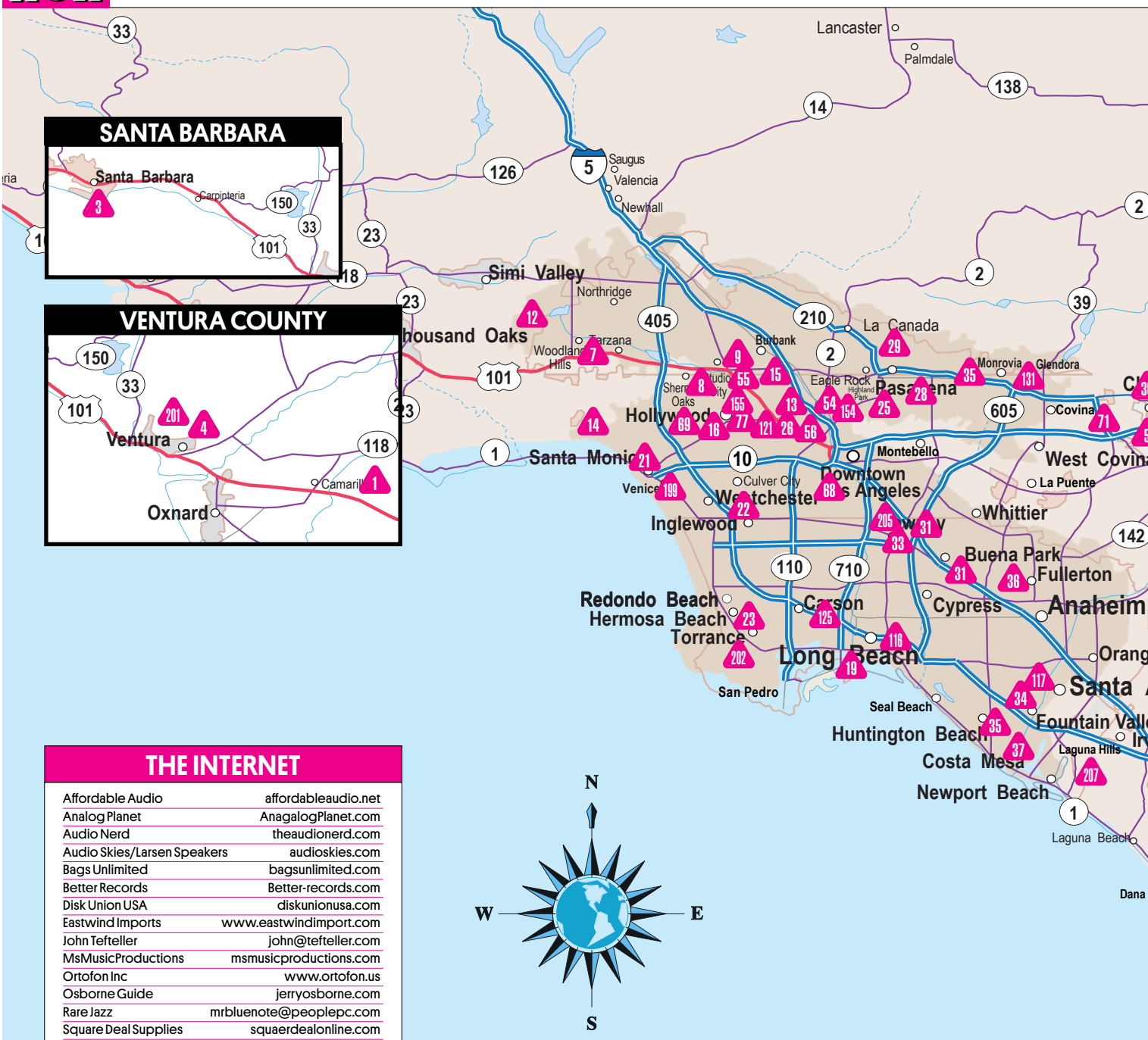

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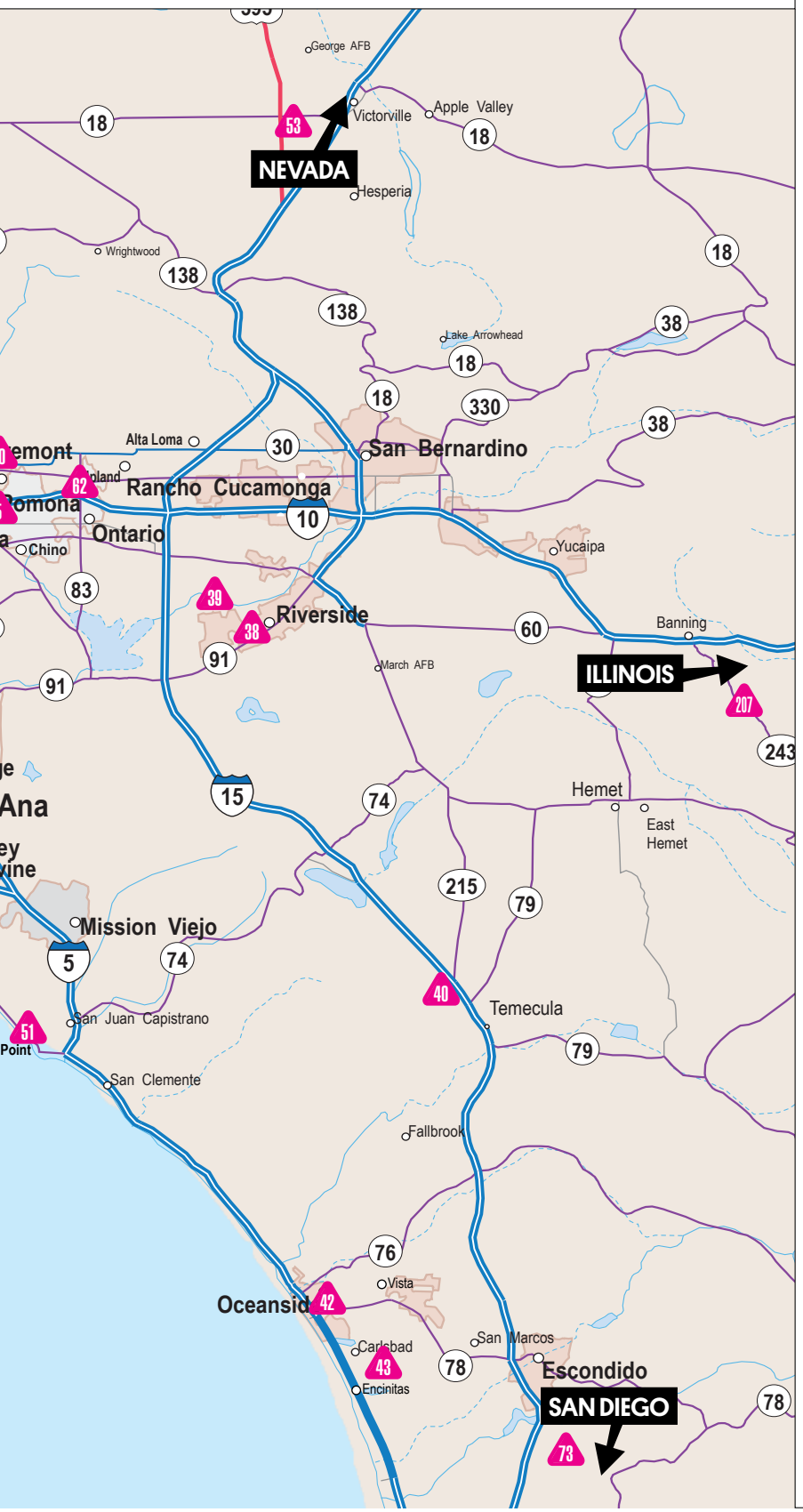

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131	Brooks Berdan	110 W Olive	Monrovia	91016

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5	The Glass House Record Store	248 W 2nd Street	Pomona	91766
30	Rhino Records	235 Yale Ave	Claremont	91711
71	Zoinks Records	226 S Main St	Pomona	91766
62	Penny Lane Records	1551 W. 13th St. #107	Upland	91786

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31	Greater Orange County Record Show	8530 Stanton	Buena Park	90620
32	Burger Records	645a S. State College Blvd.	Fullerton	92831
33	Far West Record Supply	SEE OC Record Show	Buena Park	90620
37	Factory Records	440 E 17th Street	Costa Mesa	92627
36	Black Hole Records	108 North Harbor Blvd	Fullerton	92832
117	Beatnik Bandito	417 N. Broadway St	Santa Ana	92701
34	TKO Records	21405 Brookhurst St	Fountain Valley	92646
207	JB Bop Records	23552 Commerce Center Dr. E/F	Laguna Hills	92655

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38	Mad Platter	1223 University Ave	Riverside	92501
39	Groovers	215 W. Big Springs Rd.	Riverside	92507
40	Old Town Records	42012 Main Street	Temecula	92590

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73	Stereo Unlimited	3191 Sportsw Arena Blvd	San Diego	92110

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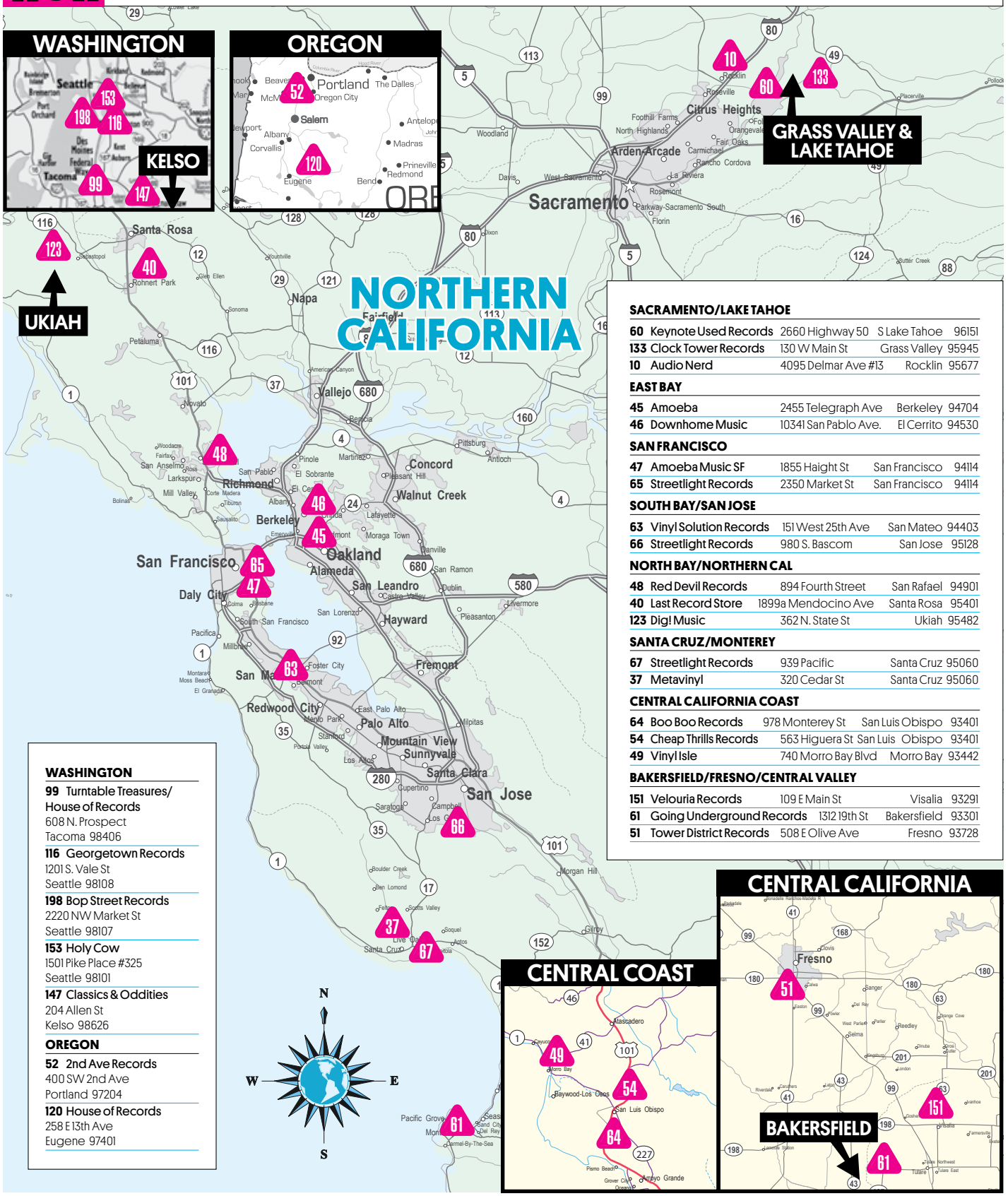

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63	Vinyl Solution Records	151 West 25th Ave	San Mateo	94403
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48	Red Devil Records	894 Fourth Street	San Rafael	94901
40	Last Record Store	1899a Mendocino Ave	Santa Rosa	95401
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67	Streetlight Records	939 Pacific	Santa Cruz	95060
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64	Boo Boo Records	978 Monterey St	San Luis Obispo	93401
54	Cheap Thrills Records	563 Higuera St	San Luis Obispo	93401
49	Vinyl Isle	740 Morro Bay Blvd	Morro Bay	93442

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CONTINUED FROM PAGE 21

decades of being stored away in an attic. *The Rolling Stones From The Vault: The Marquee-Live in 1971* will be released on DVD in four formats and on iTunes via Eagle Rock Entertainment on June 23, 2015.

Highly recommended are two more Stones DVD's made available from Eagle Rock Entertainment in November 2014.

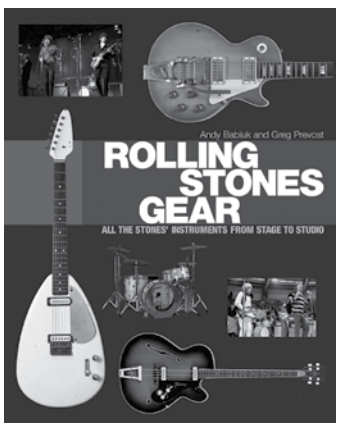
The Rolling Stones From *The Vault: Hampton Coliseum-Live In 1981* delivers a full-length 2-1/2 hour concert, featuring "Under My Thumb," "Let's Spend The Night Together," "Shattered," "Beast Of Burden," "Tumbling Dice," "Miss You," "Brown Sugar," "Jumping Jack Flash," "(I Can't Get No) Satisfaction," and many more.

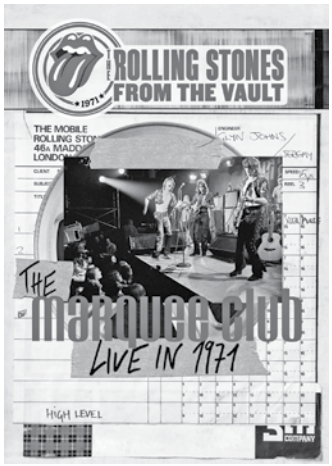
The show on December 18th, which was also Keith Richards' birthday, was the first ever music concert to be broadcast on television as a pay-per-view event.

And, please own the essential *The Rolling Stones from The Vault: L. A. Forum-Live In 1975* which also clocks in at 2-1/2 hours, and features "Honky Tonk Women," "Gimme Shelter," "You Can't Always Get What You Want," "Tumbling Dice," "Brown Sugar," "Midnight Rambler," "Jumpin' Jack Flash," and "Sympathy For The Devil," to name a few.

The Rolling Stones' Tour Of The Americas '75 was the band's first trek with new guitarist Ronnie Wood. Keyboard player Bill Preston and percussionist Ollie E. Brown augmented the group.

They settled into the L.A. Forum for a five-night stint from July 9th to 13th.





I went to all five of them. *The L.A. Forum-1975* show on DVD is from July 12th.

BOOKS

STILL CAN'T GET ENOUGH OF THE Rolling Stones' hot stuff? There's a book on the market that should be purchased and devoured.

It's the 572-page volume published by BackBeat Books on the band's equipment *All the Stones' Instruments from Stage to Studio* by Andy Babiuk and Greg Prevost. It's the first book to historically document all of the Rolling Stones' musical gear on their way to superstardom.

Author Andy Babiuk was given exclusive access to The Rolling Stone's musical equipment, and he has masterfully compiled the history of the band through the instruments they used for more than fifty years.

In 2001, he wrote the best-selling book *Beatles Gear: All the Fab Four's Instruments from Stage to Studio*, and Rolling Stones Gear is a worthy follower.

The book boasts hundreds of photographs and rare images, many of which have never been published, including the Rolling Stones' actual guitars and gear, specially photographed for this book and to be seen here for the first time.

Harvey Kubernik has been a music journalist for over 42 years and is the author of 8 books. In autumn of 2015, BackBeat Books [U. S.] and Omnibus [U. K.] will be publishing Harvey's book on Neil Young, Heart of Gold].

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Axpona 2015

Take a look at the high end turntable offerings on display at the midwest's premier high end audio show

BY GARY KATAYAMA

WHY WOULD ANYone leave the beautiful spring beach weather in Playa del Rey to go to cold and drizzly Rosemont Illinois? Answer: to go to Axpona, the premier high end audio show in the Midwest. The following are some capsule reports on the best of the high end turntables I saw.

The first thing I noticed was the relative lack of vinyl playback capacity on the systems at the show. Most rooms went with some variety of computer front end. However, the vinyl front ends I saw were top notch.

Looking for the best? The mighty **Clearaudio Statement** is the one for you: http://clearaudio.de/en/products/turntables-statement.php

Weighing in at over 700 pounds, and at 50 inches tall, this table is a heavyweight in more than one sense. Yet it still has some of the most gorgeous, and delicate, design details, including the Statement TT1 tangential tonearm. This arm rides on jeweled bearings run along a glass tube of fantastic precision, resulting in error free tracking. The whole package is designed to showcase the splendid Clearaudio Goldfinger Statement cartridge. You might have to save up a little though, the package is priced at a cool $200K.

Clearaudio Statemen

Kronos Limited Editon Pro Turntable

Another great turntable setup with a completely different focus was from **Artisan Fidelity**: artisanfidelity.com/. They featured a selection of beautifully rebuilt Garrard tables, which sounded as great as they looked.

Prices ranged from $7500 to $59,000 for the gorgeous model shown on their website. You can see the quality and craftsmanship put into every table.

Another fantastic looking setup was one which I was not familiar with. GTT Audio and Video were showing the **Kronos** turntable, which was looking mighty fine (http://kronosaudio.com/). Featuring a unique counter-rotating platform, and exuding quality workmanship, the Kronos is definitely a table to contend with. The Kronos Limited Edition Pro Turntable is $38,000 and the Kronos Black Beauty tonearm is $8,500.

Artisan Fidelity

Another set of tables I had not seen before was a trio from **Avid** of England: avidhifi.co.uk/

Starting with the beautiful Acutus, at $27k, and progressing down to the Sequel SP at $10K and to the Diva II SP at $5k, these tables showed great attentions to isolation, and provided superbly black backgrounds to every record played. This is a line to keep an eye on.

A table I am very familiar with is the Transrotor Fat Bob (http://axissaudio.com/component/fat-bob-reference/). This rather oddly named German table uses a massive 80mm thick solid aluminum platter to achieve a quiet background which would show off any cartridge.

I know Jim wanted me to look at the sexy (i.e. expensive) turntables but I had to mention the **George Warren** table (georgewarren.com) featured in the Sonist/Snake River Audio room at a mere $3,400. Paired with Jonny Wilson's high efficiency Sonist Recital 2 speaker (sonistaudio.com) I have to say I thought it was one of the best sounds in the show. The crowds in the room seem to confirm this. This table rocks!

Another reasonably priced turntable with an eye-catching design was the **Funk Firm Vector 5**: http://thefunkfirm.co.uk/turntables/funk_vector_3.html

A design derived from the legendary Pink Triangle turntables of the early '80s, the Vector

Avid Acutus

5 uses a unique belt-driven pulley system that balances the forces on the platform (hence the vector designation). With its radically skeletonized plinth, the Funk has a unique and appealing presence, as well as great sound, at a reasonable price ($2600)

I have to end with a report of great sound at a bargain price. The music hall 5.1LE with the music hall magic cartridge was rocking out the music hall room, naturally. At $995 complete how can you go wrong? Plus with the $199k you saved by not buying the Clearaudio Statement you can buy a new Ferrari 458 Italia to haul your latest record store finds.

Had a great time at Axpona, any record lover should try to attend a high end show at least once to see what is possible. For you southern California buffs, the Newport show is coming up soon and promises to be one of the biggest regional shows ever: http://theshownewport.com/

Hope to see you there.

Gary Katayama is the owner of Affordable Audio. www.affordableaudio.net

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Wounds to Bind

Jerry Burgan, guitarist for the '60 group, We Five has written a memoir about his life in the folk rock revolution

BY RIC MENCK

We Five, 1966

BEST KNOWN FOR their cover of Ian & Sylvia's "You Were On My Mind," We Five were one of the first American groups to bridge the gap between acoustic folk music and pre-psychedelic rock 'n' roll. In his new book, *Wounds To Bind: A Memoir Of The Folk-Rock Revolution*, We Five guitarist Jerry Burgan speaks passionately about the heady period between 1950 and 1975, when popular music experienced a cataclysmic metamorphosis from black and white to Technicolor. Part autobiography and part history lesson, *Wounds To Bind* also tackles the intense personal relationships Burgan experienced with the other members of We Five, in particular the group's resident genius, Mike Stewart.

It is this portion of the book that will likely appeal to musicians, for it honestly details the gamut of emotions one experiences as the member of functioning musical unit: the initial rush of discovering musical allies; the struggle to establish a distinctive stylistic approach; and the complicated interpersonal dynamics a band must negotiate if it is to continue forging ahead. Burgan tackles it all with wit and candor and, while the story isn't always pretty, it's always fascinating.

To give you some background, Jerry Burgan met Mike Stewart in the sixth-grade boys choir. A few years later Stewart showed up at Burgan's door with a hand-me-down banjo given to him by his brother John Stewart, who abandoned the instrument when he become a member of a hugely successful folk group called The Kingston Trio. The two friends then began to tentatively negotiate the dynamics of performing music together. In the beginning both played with equal ability, yet Stewart's mind seemed to comprehend advanced musical concepts far beyond Burgan's grasp. Stewart's ambition was also enormous. Having seen his older brother catapult to stardom, he formulated a similar goal for himself. John may have had a head start in the biz, but Mike understood he was equally as talented, if not more so. It was just a matter of the pieces falling into place and over the course of the next few years they would.

Before committing to music as a career choice, Jerry Burgan spent time in the Sea Cadets hoping to follow in the footsteps of his uncle, who had romanticized a life on the open ocean. It didn't take long for Burgan to understand music held more allure than the sea. Reunited with Mike Stewart, the two friends began performing at woman's clubs, music stores, talent contests and anyplace else that might have them. Eventually they expanded their line-up to include a beautiful female vocalist by the name of Sue Ellen Davies. For his part, big brother John convinced venerable producer Nik Venet to give his younger brother's group a chance in the studio, and while the results were better than anyone expected, Venet abruptly parted ways with Capitol Records leaving the project stillborn.

Eventually Burgan and Stewart both began attending college at the University of San Francisco, and in their spare time continued to play music together. Stewart, in particular, found it difficult to balance schoolwork with his growing commitment to music, and there were other problems as well. There had been some subtle competition between Stewart and Burgan for the affections of Sue Ellen Davies and when she seemingly chose Burgan, it nearly sent Stewart off the deep end. Physically awkward and emotionally sensitive, Stewart possessed a fragile psyche similar to that of Brian Wilson. An abusive father is something else Stewart and Wilson had in common. Ultimately, Stewart buckled under the pressure and had a nervous breakdown.

After a short stint in a mental hospital he and Burgan immediately picked up where they left off with music. By now Sue Ellen Davies was pregnant and made the decision to leave the group. In one final hurrah she stood at the microphone for a high profile session at Warner Brothers Studio directed by John Stewart. Scott McKenzie and John Phillips were hired to augment the group on guitar. The resulting music transcended the idiom of folk music and pointed to the future, but the recordings were never released and for the time being the Stewart and Burgan would have to continue waiting for their shot at the brass ring.

It would ultimately arrive with the addition a new vocalist by the name of Beverly Bivens. Upon encountering her for the first time, Stewart and Burgan were blown away by Bivens' physical magnetism and her ability to sing in a soft, sultry soprano. This was the sound Stewart had been searching for all along. With the addition of Bob Jones on lead guitar and Pete Fullerton on bass, the fundamental ingredients for a successful group were finally in place. Now all they needed was the right song, some proper management, and a name. The song arrived via an album called Northern Journey by Ian & Sylvia, and the group chose Frank Weber to be their manager. Weber was instrumental in grooming the Kingston Trio for the top, and he was in the process of setting up a San Francisco-based production company called Trident that was meant to rival a similar operation Bob Dylan's manager Albert Grossman operated on the east coast. Weber also dreamt up the group's new name, We Five, which

CONTINUED ON PAGE 34

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CONTINUED FROM PAGE 32

he considered much hipper than their former moniker, the Ridge Runners. With the addition of African American drummer John Chambers, the group hunkered down in Weber's custom built studio to create what would become their masterpiece.

With subtle changes to the original arrangement, Stewart reworked Ian & Sylvia's "You Were On My Mind" to include jangling guitars, celestial harmonies and a propulsive rock 'n' roll beat. This sound, the combination of earnest folk music and powerful rock 'n' roll, had been germinating for some time amongst a variety of musicians on both the east and west coast, yet We Five were amongst the first to capture it so convincingly on vinyl. As a result they watched "You Were On My Mind" climb rapidly to the top of the *Cashbox* and *Billboard* charts.

Like all successful groups of the era We Five followed their manager's direction and began grooming themselves for a career in professional show business. This meant getting fitted for matching outfits, lessons with a choreographer and hours of rehearsals to tighten up their stage act. Weber was able to score the band a choice spot on Dick Clark's highly successful "Caravan Of Stars Tour," which in 1965 included the Byrds, Paul Revere & the Raiders, Bo Diddley and Herman's Hermits. Life on the road proved to be an eye opening experience for the young musicians, especially when the tour headed into the southern states. With an African American drummer amongst their ranks the members of We Five were often forced to suffer the indignity of bigotry. Fortunately, they became friendly with Bo Diddley, who was helpful in warning them when trouble would likely arise.

Back in Los Angeles, Weber negotiated a recording contract with A&M Records, as well as a lucrative advertising deal with Coca-Cola, one of first major corporations to feature rock 'n' roll prominently in their advertisements. This meant that "You Were On My Mind" was not only being broadcast regularly on Top 40 radio, but the We Five were also receiving massive exposure as part of a major advertising campaign. These days that seems like normal procedure, but back in 1965 such exposure was unprecedented. To cap it all off, during the initial months of 1966, We Five were nominated for a Grammy for Best Performance By A Vocal Group. Ultimately, the honor was bestowed upon the Anita Kerr Singers.

At this point, one assumes We Five were properly situated for a hugely successful career, yet that is not the direction our story will take. Despite their initial burst of success, Bergan and Stewart were quick to realize We Five already seemed dated in comparison to bands with a hipper image and attitude. This became evident on the "Caravan Of Stars" tour when they got to witness the Byrds up close and personal. Both bands shared similar stylistic characteristics, yet the Byrds were constantly pushing the boundaries while We Five seemed content to follow Weber's preordained road map for success. After all, it worked for the Kingston Trio, why shouldn't it work for them? Unfortunately, trends were changing so quickly that matching suits and orchestrated stage patter already seemed obsolete in the face of a group who wore the latest mod threads, smoked copious amounts of marijuana, and barely acknowl-

CONTINUED ON PAGE 37

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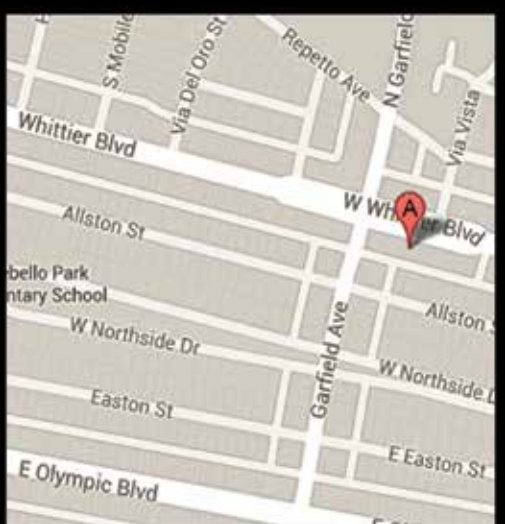

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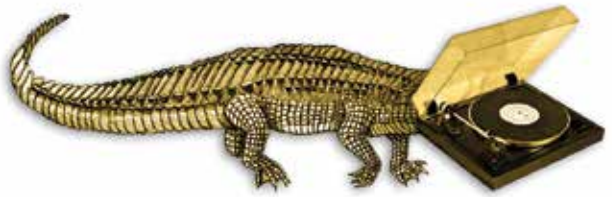

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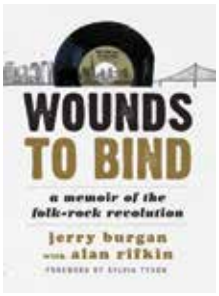
edged their audience. In this regard, the Byrds represented a new kind of rock 'n' roll attitude, one in which it was important to challenge the status quo.

In retrospect, Bergan acknowledges he subconsciously understood groups like the Byrds were in a different league, yet he and Stewart obviously weren't about to give up the dream of becoming successful, working musician. We Five soldiered on, and despite never being able to recapture the success of "You Were On My Mind," they made many captivating recordings. Unfortunately, the pressure to create music, tour and handle their newfound stardom eventually got to Mike Stewart. In the studio he was in his element, yet dealing with all the other practicalities of being in a successful group seemed more than he could handle. After one particularly bad concert experience it was evident the strain was becoming too much. After a final meeting with Frank Weber, We Five decided to call it quits; their lightening trajectory unusually brief.

At this point, I should remind you, *Wounds to Bind* is not just about We Five. The band is central to the story, but there are other aspects to Burgan's life that are equally fascinating. For instance, he describes in detail his quest to find a soul mate, which ultimately leads to a relationship with his wife-to-be, Debbie Graf. There is also his aforementioned musical relationship with Mike Stewart, which is complicated by youthful competition and Stewart's tortured genius. Burgan isn't afraid to delve into the darkest corners of his psyche, and it often feels as if we're privy to a private psychiatric session in which he wrestles with demons from the past. There is also Burgan's relationship with the culture of the '60s, in which he came of age, and the culture of the '70s, when his innocence and idealism are shattered by the practicalities of adult life. You don't have to be a musician to relate to this part of the story.

By books end, Burgan comes together with his former musical brethren one last time. His final meet-ing with Mike Stewart is full of warmth and seems to provide a sense of closure for both men. Burgan is also instrumental in bringing together reclusive We Five vocalist Beverly Bivens with guitarist Bob Jones, who has been diagnosed with pancreatic cancer.



During their final meeting Jones attempts to coax a song from Bivens by playing the opening chords to "High Flying Bird," yet she declines to sing. It's a heartbreaking moment made more poignant by the fact that Bivens regrets her decision on the ride back to her house.

Burgan and his wife, Debbie, now regularly appear in *Folk Songs and Stories*, a show focused on music from the past and how it has evolved into the forms we recognize today. His first solo album, Reflections, Songs and Stories is based on material from his show.

Ric Menck has been involved in making music for over 35 years. His band Velvet Crush released the classic Teenage Symphonies To God on Creation Records, and he has played drums with Matthew Sweet, Liz Phair, Marianne Faithfull, Aimee Mann and many others. He lives in Studio City with his wife and works at Freakbeat Records.

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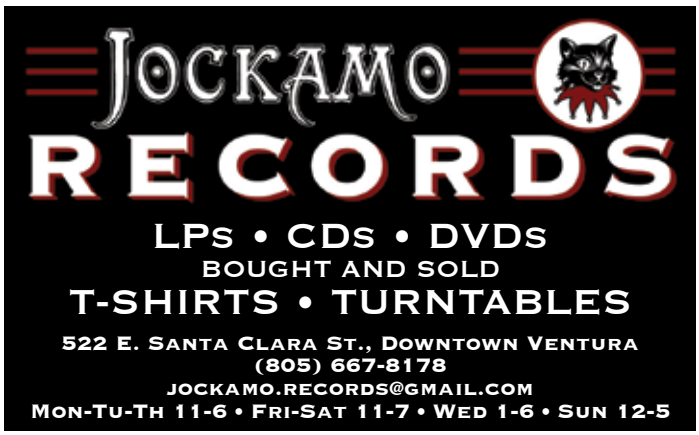
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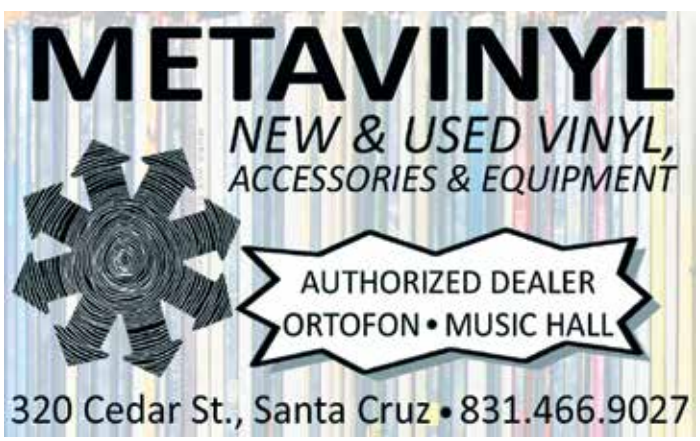
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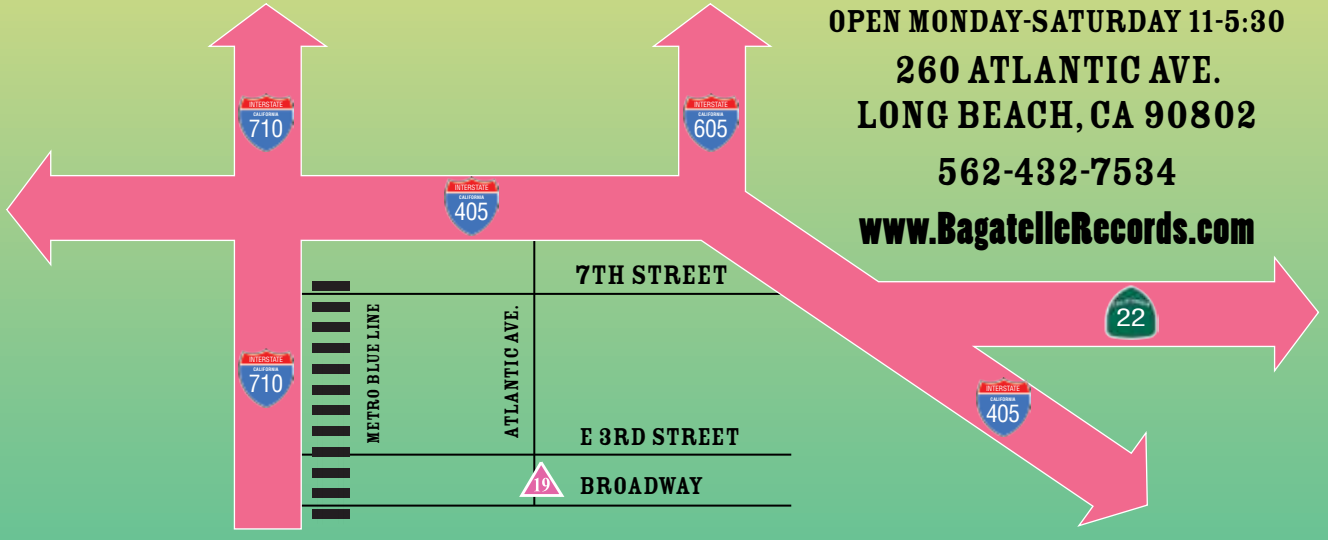

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Howard McGhee West Coast

BY ARMAND LEWIS

HISTORIANS HAVE DATED the dawn of modern jazz in Los Angeles to December 10, 1945: the opening night of the Charlie Parker / Dizzy Gillespie Quintet at Billy Berg's nightclub in Hollywood. While this date marked the first performances of Parker and Gillespie's New York-based group on the West Coast, it was not the first modern jazz heard in California.

L.A.'s Central Avenue already boasted a strong modern jazz scene. Charles Mingus, whose first records for the L.A. based Excelsior label were recorded in June of 1945, was already well known locally. But it was trumpeter Howard McGhee who led what was likely L.A.'s first resident modern jazz group.

Coming to Los Angeles in early 1945 with Coleman Hawkins, McGhee quickly set up his own quintet featuring tenor saxophonist Teddy Edwards. By September 1945, the locally based Philo label had already recorded several sides with the group. And by the end of the year, the group settled in for an extended engagement at the Streets of Paris nightclub on Hollywood Boulevard — one of many nightclubs located throughout the area.

Local radio stations would often air live "remote" broadcasts from these clubs — usually late at night. Many of these broadcast sets from the 1940s have been lost, but Uptown Records has unearthed some early broadcasts of Howard McGhee's group along with the trumpeter's first recording sessions.

The resulting package – *Howard McGhee: West Coast 1945-1947* (Uptown UPCD27.74) provides not only a valuable introduction to a now-forgotten trumpet master, but a rare document of early nightclub entertainment and pre-Charlie Parker bebop in Hollywood.

After a brief introduction by radio host Fred Shields, McGhee and company start the broadcast with a rendition of Dizzy Gillespie's "Night in Tunisia." Likely introduced to West Coast audiences a couple weeks earlier by Gillepsie and Parker at Billy Berg's, McGhee and Edwards give Diz and Bird a run for their money with a fiery rendition of what was to become a bebop classic.

The other main highlight from the half-hour broadcast is "Howard's Blues." A hybrid of boogie-woogie and be-bop, the number successfully straddles the two styles and features a strong "Jazz at the Philharmonic" style solo by tenor saxophonist J.D. King.

The album continues with extremely rare 78s — including McGhee's first Philo sides — by McGhee and Edwards, along with (on various tunes) Sonny Criss (alto sax), Hampton Hawes (piano) and Roy Porter (drums).

Proving that Charlie Parker did not have a lock on sheer speed, McGhee's first Philo 78 "Mop Mop" takes off at a blistering pace. At the time, modern jazz meant speed, and nobody played

CONTINUED ON PAGE 42

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CONTINUED FROM PAGE 40

faster than Howard McGhee. Tenor saxophonists Edwards and King keep up, but in the end it's McGhee ahead by a wide margin. Likewise on the next track "Intersection."

McGhee's compositional skills are on full display for his next recording session from the spring of 1946 for the L.A. based Melodisc label. The four sides resulting from the date are more commercially oriented, but find McGhee and Edwards in fine bebop form, notably on "Hoggin'" and "Sweet Potato."

By this time, Charlie Parker's first Savoy records had been released and Parker's influence on popular music was being felt throughout the country. McGhee would record several classics with Parker himself in 1946 and '47 for the L.A. based Dial label. (The Dial sessions are widely available, but are not included in this package.)

Parkers' influence was such that the last recordings on this album, made for Armed Forces Radio Services in 1947, feature not only Parker's own classic composition "Ornithology," but also a very Parker-inspired Teddy Edwards rendition of "Body and Soul."

While bebop would always be the foundation of Howard McGhee's style, the trumpeter would never achieve Parker or Gillespie's fame, though some would rank McGhee as being their equal. Subsequent years spent away from performing and a relatively sporadic recording career over the next four decades would insure that Howard McGhee would be known only as a "musician's musician," and be relatively forgotten by the public. "West Coast 1945-1947" shows that he could hang with the best.

Armand Lewis buys and sells rare Jazz LPs. He can be reached at mrbluenote@peoplepc.com

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Celebrating Record Stores

A chat with the creators of The Record Store Book

MIKE SPITZ - PHOTOGRAPHER

Q: Did you know right away you wanted to use film vs. digital photos?

A: Film definitely was my first choice because the theme was nostalgic, about records and tapes and everything analog — so to shoot stores about the tangibility of music in a digital format — did not make sense. Looks better on film too, more grain, more imperfections. Vinyl records and record stores are not slick, perfect, clean things like a digital image.

Q: What are you most proud of within this project?

A: I am most proud of being able to come up with a marketable and popular concept that's never been done before and develop it and follow through to the end, make it become a reality, and that there is interest from people outside myself — that the project was an easy sell. I did not have to twist arms and hold a gun to people's head or spend ten minutes trying to convince them of the value of the project, they got it right away.

Q: What would you say is the overall theme of this book?

A: The overall theme is about not allowing the new world of digital technology, cell phones, computers, robots, machines and the increasingly impersonal and distant nature of our lives and our culture take over and consume us. That the past, and the things we can touch, feel, hold in our hands, have value. That people, interpersonal connections,

Mike Spitz and Rebecca Villaneda love record stores

community and works of art — be it a record, the cover art, a tape, the time spent writing the songs and recording them — cannot be overlooked and dismissed.

REBECCA VILLANEDA - WRITER

Q: What was one of your more favorite interviews?

A: I would have to say my favorite was with Richard Sneed of Norwalk Records. He was so open and told me a love story. He began working at Norwalk at age 14, and Lillian was one of the owners. He left for the Vietnam War, and when he came back to California, he began working at Norwalk again. Well, Lillian was no longer married, and fate took its course and they married and worked the store together until Lillian died in 2012. When he shared this with me he began to cry and I'll never forget how I felt when he opened up to me. That's one of my favorite things about journalism and interviewing people: I feel honored that people allow me into their lives and open up to me.

Q: How did the collaboration work?

A: Mike, for the most part, made the first introduction. He went in, did his thing and then let the store owners know to expect me. He made them feel comfortable with the project, let them pose for him, or not, when he was taking candids, and then I called and let them know I wanted to hear their history. Each interview is documented — whether recorded or via email. If I recorded it, I then transcribed every word, and then created their story to accompany Mike's images. He also gave me notes on stores I couldn't get to, which helped when describing the store's interiors and life line, i.e. customers, music genres, décor, and personalities.

Q: From your perspective as a writer and journalist, what makes this book unique and different?

A: The book is a first of its kind. No one has delved into the lives of these 50 independent record storeowners like we have. A lot of research went into this book and the history of vinyl in Los Angeles is threaded into this book. Anyone who is interested in vinyl records, L.A., music, entrepreneurship, collecting and everything in between will enjoy this book.

Find out more at mikespitz.com or follow at twitter.com/RecordStoreBook

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IN REMEMBRANCE

Ray Peavy

1947-2015

IF YOU ARE READING THIS, OR collect records in Southern California, you're familiar with Ray Peavy, the "record-collecting detective." He has been a familiar and respected face in the local community for over 25 years, most of them as a dealer and buyer at the Greater Orange County Record Show in Buena Park, CA, and anywhere else records could be found.

Those of you who have wondered where he's been the last several months will be sad to know he recently succumbed to Leukemia, despite a courageous and brave struggle.

Ray has always been cool...

While being married to his high school sweetheart Diane for almost 50 years, they raised a son, Matthew, and a daughter Robyn, as he worked at a punishing pace to be a great provider for them. He still found time to be a mobile DJ, work vice on Sunset Strip (when it mattered), solve numerous cold cases as a famous detective, and still go see bands like Buffalo Springfield, Thee Midniters, The Pyramids (whom he was teenage friends with), as well as hang out at the beach, Sunset Strip, Whittier Blvd.... Ray had amazing stories about it all.

Fact is, Ray was there, doing it if it was being done.

He used his brilliant detective instincts to solve numerous murder cases, as well as murdering it at the local flea markets finding records — the more unusual, the better. Often, he took pride in selling soundtracks and easy listening records others would miss, for impressive money. His knowledge was unsurpassed.

As he always loved records, he walked away from the top position in his game at the height of his powers to deal in used vinyl full time. Despite lucrative offers and incentives to return to the LA Homicide Bureau, he was most comfortable amongst the weird and wonderful world of vinyl junkies.

He put together what many will agree is possibly the best collection of original soundtracks and pop culture artifacts on the entire west coast of America. It was standard practice among many to refer to Ray for anything related to these genres, as he was the smartest man in the room for that community.

Ray had a heart of gold. He always helped when needed and loved to go the extra mile for the underdog. He would give you the shirt off his back (he gave me a Kool Aid shirt when I complimented it, right there and then, no joke!) and free records if he was in the right mood. He became a destination for dozens of collectors and dealers who knew Ray would treat them right. And he did.

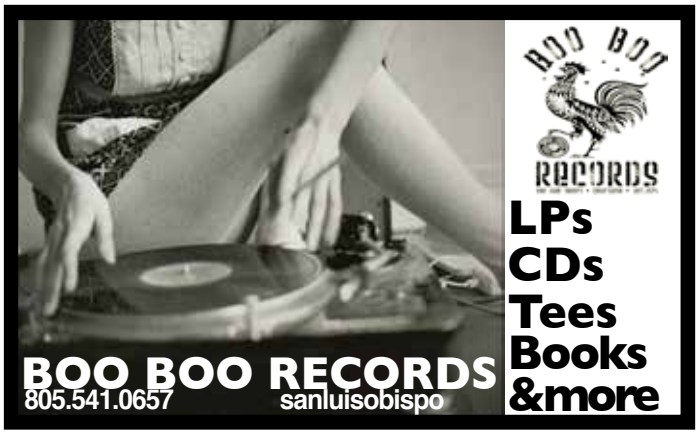
Ray's story would make an incredible movie or novel: He was actively working on TV scripts and reality show plots the last few years of his life, both reflecting his superb enthusiasm and unforgettable wit.

Ray actively donated regularly to multiple charities and was a huge supporter of the ASPCA.

Even toward the end, Ray never lost his wicked sense of humor. He asked some friends if "there's anything you want me to ask Elvis for you," requested to be buried with a Bart Simpson shirt on and had "Paint It Black" by the Stones played at his memorial service.

He is now a neighbor to Eddie Cochran at Forest Lawn in Cypress, CA.

Rest in Peace, Ray. We will never forget you — ever.



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Hillside, IL. Chicagoland Record Collectors Show. 4400 Frontage Rd. $3. 9am-4pm. 630-898-1533

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Austin TX. Spring Austin Record Convention. Palmer Auditorium. $5. 10am-6pm. 512-288-7288

SATURDAY MAY 23

Olympia WA. Olympia Record Show. 1818 4th Ave E. $3. 3pm-7pm. 360-357- 4775

Austin TX. Spring Austin Record Convention. Palmer Auditorium. $5. 10am-6pm. 512-288-7288

SUNDAY MAY 24

Austin TX. Spring Austin Record Convention. Palmer Auditorium. $5. 10am-6pm. 512-288-7288

FRI MAY 29 – SUN MAY 31

Newport Beach, CA. THE Show Newport at the Hotel Irvine. Hundreds of world class audio manufacturers and dealers from around the globe. Live Entertainment. Lots of high end and collectable vinyl! www.theshownewport.com

SATURDAY MAY 30

Newport Beach, CA. THE Show Newport at the Hotel Irvine. Hundreds of world class audio manufacturers and dealers from around the globe. Live Entertainment. Lots of high end and collectable vinyl! www.theshownewport.com

Springfield, IL. Springfield Collectible Music and Record Show. Route 66 Hotel 625 St Joseph $3 10am-4pm. 309-682-1116

SUNDAY MAY 31

Buena Park, CA. Greater Orange County Record Show. UFCW Union Hall – 8530 Stanton Ave. $3. 10am-3pm. 626-665-4448

Peoria ,IL. Collectible Records Generations and Legends Showcase. Limelight Eventplex 8102 N University Convention room and concert hall. $5. 10am-4pm. 309-682-1116

THE Show Newport Beach will feature an antique car show in addition to high-end audio, food trucks and collectble vinyl.

Newport Beach, CA. THE Show Newport at the Hotel Irvine. Hundreds of world class audio manufacturers and dealers from around the globe. Live Entertainment. Lots of high end and collectable vinyl! www.theshownewport.com

SATURDAY JUNE 6

Countryside, IL. Southwest Chicago Record and CD Show. 6201 Joliet Rd, $3. 10am-4pm. $3 847-409-9656

SUNDAY JUNE 7

Pasadena, CA. Pasadena City College Flea Market and Record Swap. 1570 E Colorado Blvd. Pasadena. 8am-3pm. FREE admission. Parking $2

Allentown PA. Record Show. 1901 S 12th St. $3. 10am-4pm. 610-530-7606

Tacoma WA. 16th Annual Vinyl Record Meet. VFW Post #91. 2000 S Union Ave. $3. 10am-5pm. 253-627-1342

SATURDAY JUNE 13

San Jose CA. Streetlight San Jose Record Swap is back! 11am-3pm. FREE admission. Vendor space reservations until Sat. 6/7. Any interested parties can contact Paige directly. Paige@streetlightrecords.com

SATURDAY JUNE 20

New York City, NY. The New York City Record and CD Show 440 W. 57th Street. $6. 10am-4pm. 973-209-6067

SUNDAY JUNE 28

Buena Park, CA. Greater Orange County Record Show. UFCW Union Hall – 8530 Stanton Ave. $3. 10am-3pm. 626-665-4448

SUNDAY JULY 5

Pasadena, CA. Pasadena City College Flea Market and Record Swap. 1570 E Colorado Blvd. Pasadena. 8am-3pm. FREE admission. Parking $2

JULY 17 – 19

Chicago, IL. CHIRP Record Fair at Pitchfork Music Fest 2015. Union Park.

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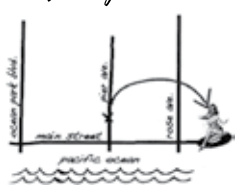

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